

B R Y A N A D A M S



B R Y A N A D A M S

17.80



EXCLUSIVE DISTRIBUTORS:
MUSIC SALES LIMITED
8/9 FRITH STREET, LONDON W1V 5TZ, ENGLAND
MUSIC SALES PTY. LIMITED
120 ROTHSCHILD STREET, ROSEBERRY, NSW 2018, AUSTRALIA

MUSIC SALES' COMPLETE CATALOGUE LISTS THOUSANDS OF TITLES
AND IS FREE FROM YOUR LOCAL MUSIC SHOP, OR DIRECT FROM
MUSIC SALES LIMITED. PLEASE SEND A CHEQUE OR POSTAL ORDER
FOR £1.50 FOR POSTAGE TO MUSIC SALES LIMITED,
NEW MARKET ROAD, BURY ST EDMUNDS, SUFFOLK IP33 3YB.

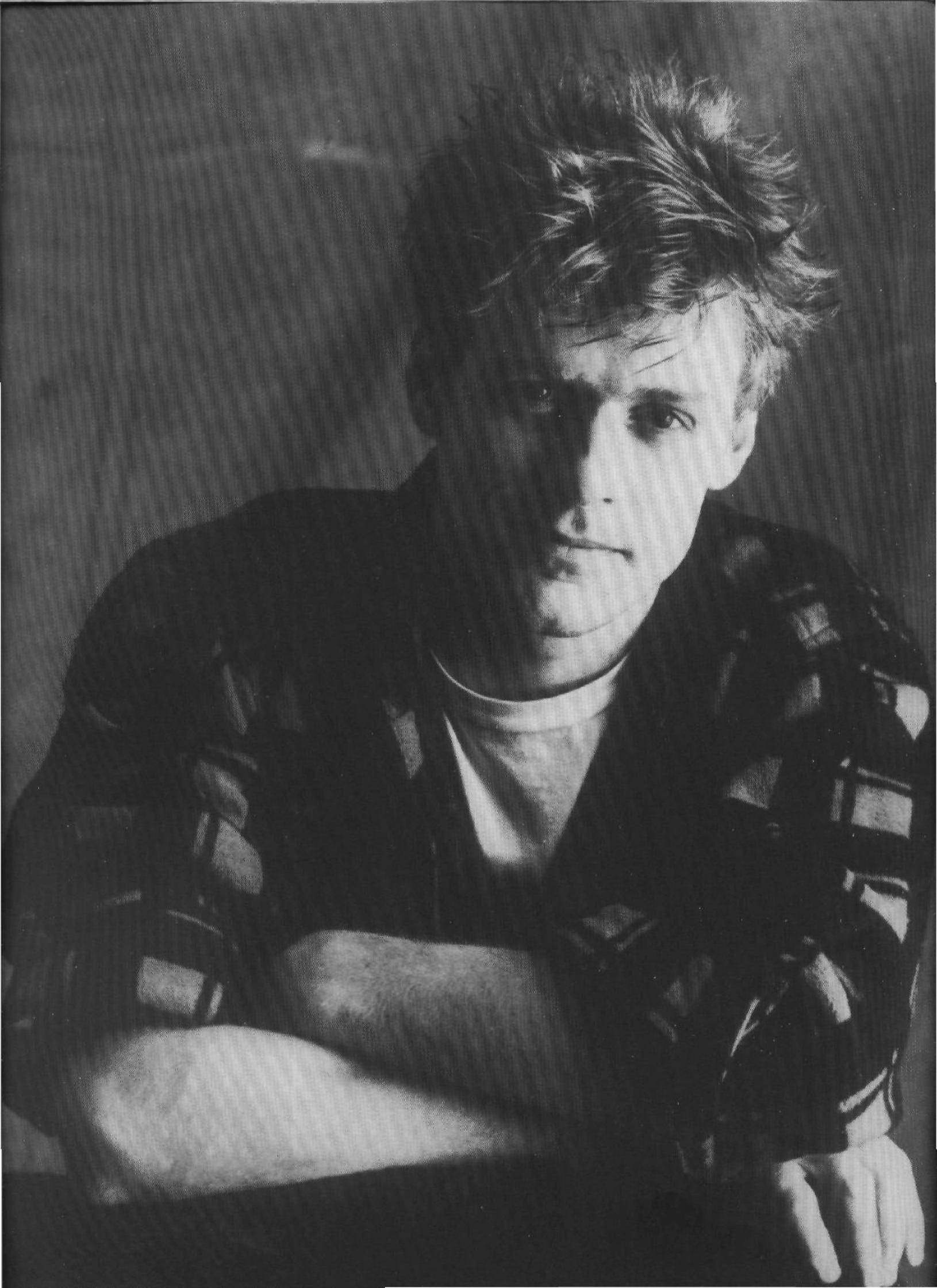
UNAUTHORISED REPRODUCTION OF ANY PART OF
THIS PUBLICATION BY ANY MEANS INCLUDING PHOTOCOPYING
IS AN INFRINGEMENT OF COPYRIGHT.

PRINTED IN ENGLAND BY
J.B. OFFSET PRINTERS (MARKS TEY) LIMITED, MARKS TEY

THIS BOOK © COPYRIGHT 1986 BY
WISE PUBLICATIONS
UK ISBN 0.7119.0793.5
UK ORDER NO. AM61474

DESIGNED BY PEARCE MARCHBANK
COMPILED BY PETER EVANS

WISE PUBLICATIONS
LONDON/NEW YORK/SYDNEY



CUTS LIKE A KNIFE

PAGE 9

(EVERYTHING I DO) I DO IT FOR YOU

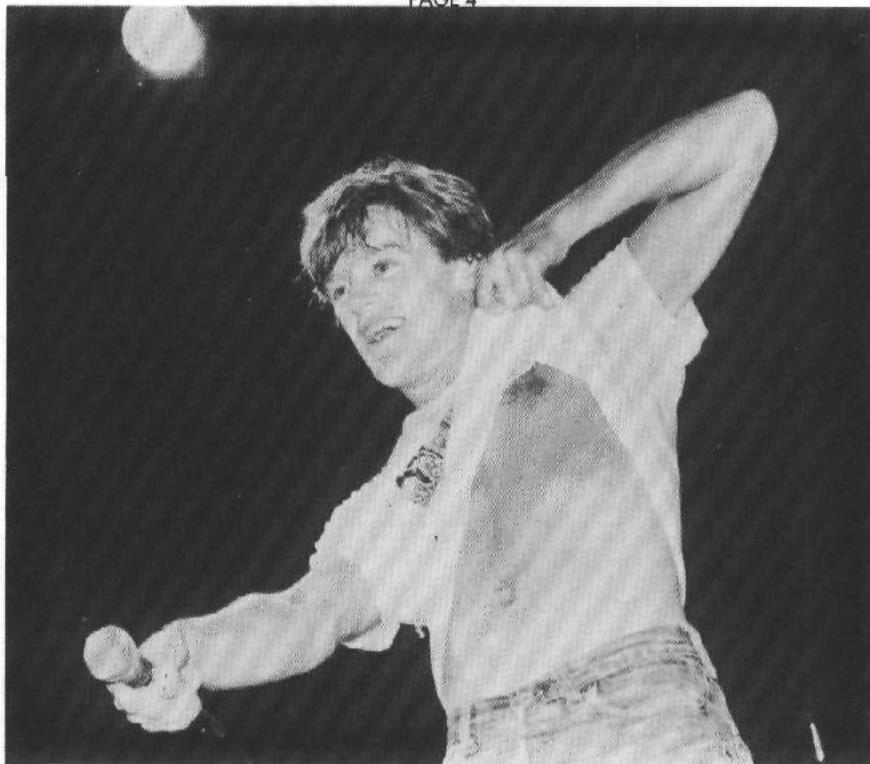
PAGE 40

HEAVEN

PAGE 30

THE ONLY ONE

PAGE 4



RUN TO YOU

PAGE 21

SOMEBODY

PAGE 36

STRAIGHT FROM THE HEART

PAGE 26

SUMMER OF '69

PAGE 44

THIS TIME

PAGE 16

THE ONLY ONE

WORDS & MUSIC: BRYAN ADAMS AND JIM VALLANCE

©COPYRIGHT 1983 IRVING MUSIC INC., ADAMS COMMUNICATIONS INC. AND CALYPSO TOONZ.
RONDOR MUSIC (LONDON) LTD., 10A PARSONS GREEN, LONDON SW6.
All Rights Reserved. International Copyright Secured.

Moderate rock $\text{♩} = 138$

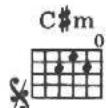


1. Well, I made up my mind,—
2. Last night,

not going to let you get a-way.
well, I thought you might have stayed.

Yeah, to
If I'd have

think that I'm the luck - y guy,
had the guts I would have pushed my luck, but well, I've then you

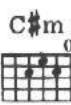


al - most got — it made.
might have turned — a - way.

'Cause it's been so long — since I've felt —
How do I ex - plain? — I know it
(3rd time instrumental)



— this strong — a - bout an - y - one — at all. — I get
sounds in - sane, — but I've been through this — be-fore. — In just a



so mat - ter ex - cit - ed, you I ain't going to fight — it, you I could
of time, — you could change your mind; — you I could

Bsus

B

To Coda

think I might — be fall — ing in love. — So,
 turn and walk — right through — the in door. — So,
 (end instrumental) So,

Chorus: E/G#

A

B

come on, let's get it right. } Oh — 'cause you're the
 come on, let's get it straight. }

A

E/G#

A

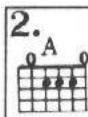
on — ly one. } Come on, we ain't got all night, —
 Come on, I just can't wait, — }

B

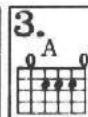
A

D.C.

yeah, — 'cause you're the on — ly one — now.



D.S. al Coda



Repeat ad lib. and fade

on - ly one — now.

on - ly one. —

So,

Coda



come on,

let's get it right,



oh — we ain't got all night. —

So come on, ba - by, let's



get it straight,

yeah, —

I just can't wait. Now —

D.S.S.



CUTS LIKE A KNIFE

WORDS & MUSIC: BRYAN ADAMS AND JIM VALLANCE

©COPYRIGHT 1983 IRVING MUSIC INC., ADAMS COMMUNICATIONS INC. AND CALYPSO TOONZ.
RONDOR MUSIC (LONDON) LTD., 10A PARSONS GREEN, LONDON SW6.
All Rights Reserved. International Copyright Secured.

Moderate Rock $\text{♩} = 100$



1. Driv - in' home this eve - ning, I could of sworn we had it all worked out.

mf



You

D

G

C(add2)

had this boy be - liev - in' way be -yond the shad - ow of a doubt.

D

G

C(add2)

2. Then I

heard it on the street;

3. (See additional lyrics)

I heard you might of found some -bod-y new.

D

G

C(add2)

Well,



who ___ is he, ba - by?

Who is he ___ and tell ___ me what he means to

you?

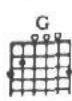
4. I

took it all ___ for grant - ed, but how was I ___ to know _____ that

you'd be let - ting go?

Now it cuts like a

C(add 2)



To Coda

Chorus:



knife,

but it feels so

f



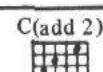
right. —

It cuts like a



knife,

but it feels so



D.S.

right. —

3. There's



2. D



G



C(add2)



right.

(Bkgrd)Na na na na na na

Oh, _____ and it cuts like a
na na na na.



D



G



C(add2)



knife. _____

And it feels so right, ba - by.



D



G

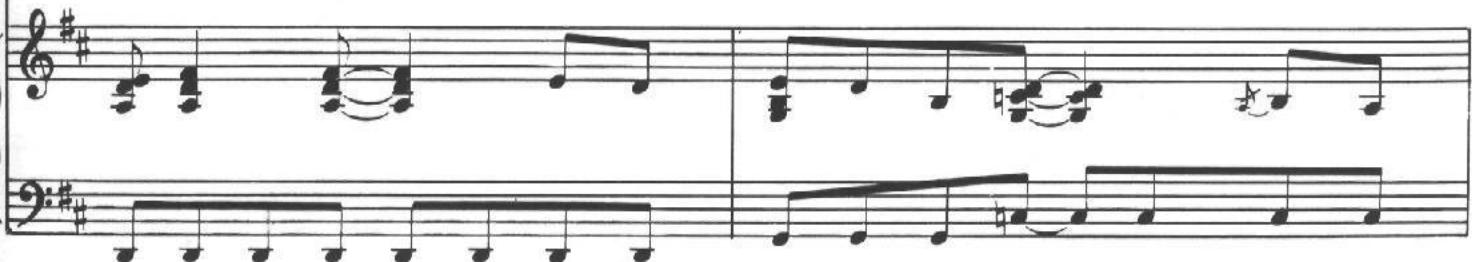


C(add 2)



Na na na na na na

Oh, _____ and it cuts like a
na na na na.



knife. —

(Instr. Solo ad lib)

2. *D.S.S. al Coda* §§

(*End Solo*)

4. I

des cresc.

mp

Coda

knife, but it feels so

right. — And it cuts like a knife,

and it feels so_____ right._____

cresc. poco a poco

Na na na_____ na na

Repeat ad lib and fade
C(add2)

na na na_____ na na.

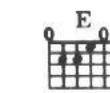
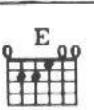
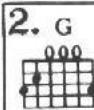
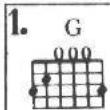
Verse 3:

There's times I've been mistaken;
There's times I thought I'd been misunderstood.
So wait a minute darlin',
Can't you see we did the best we could?
This wouldn't be the first time
Things have gone astray.
Now you've thrown it all away.
(To Chorus:)

THIS TIME

WORDS & MUSIC: BRYAN ADAMS AND JIM VALLANCE
 ©COPYRIGHT 1982 IRVING MUSIC INC., ADAMS COMMUNICATIONS INC. AND CALYPSO TOONZ.
 RONDOR MUSIC (LONDON) LTD., 10A PARSONS GREEN, LONDON SW6.
 All Rights Reserved. International Copyright Secured.

Moderate rock $\text{♩} = 132$


1. I think a - bout her all the time,
 2. I thought of ev - 'ry word I'd say,



she's my fan - ta - sy.
 give or take a few.

An im - age burn - ing
 But she turns and slow - ly

A 0
 F#m
 E 00

in my mind,
 walks a - way. —

What call - ing out to me.
 What do I have to do?

D 0
 A/C# 0

While my i - mag - i - na - tion's run - ning wild,
 Hey, turn up your ra - di - o,

Bm7
 E 00

yeah, —
 oh, —

things are get - ting clear - er.
 there's some-thing I want you to know.

Chorus:

A 0
 D 0
 G 000
 E 00

Oh; _____
 Yeah; _____

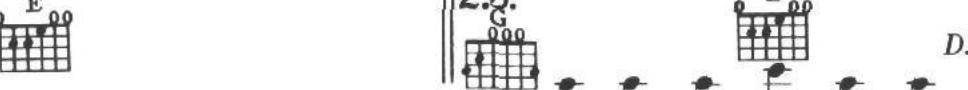
This time, — ev - 'ry thing is all right,
 (Vocal ad lib. 3rd and 6th times)



 no way — she's gon - na get a - way. This time — ev -



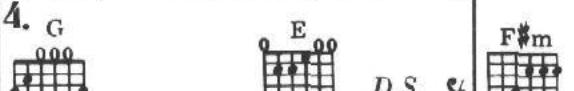
 - 'ry-thing is eas - y, an - y day, *(4th time)* I'm



 I'm gon - na make her



 mine. I'm gon - na make her mine.



To next strain 4. G E F#m

It's gon - na make her mine. hard to take, — 'cause she's





 miles a - way, — and I've wait - ed a long — time. But the





 feel - ing is right, — dar - ling, one of these nights, — yeah, —



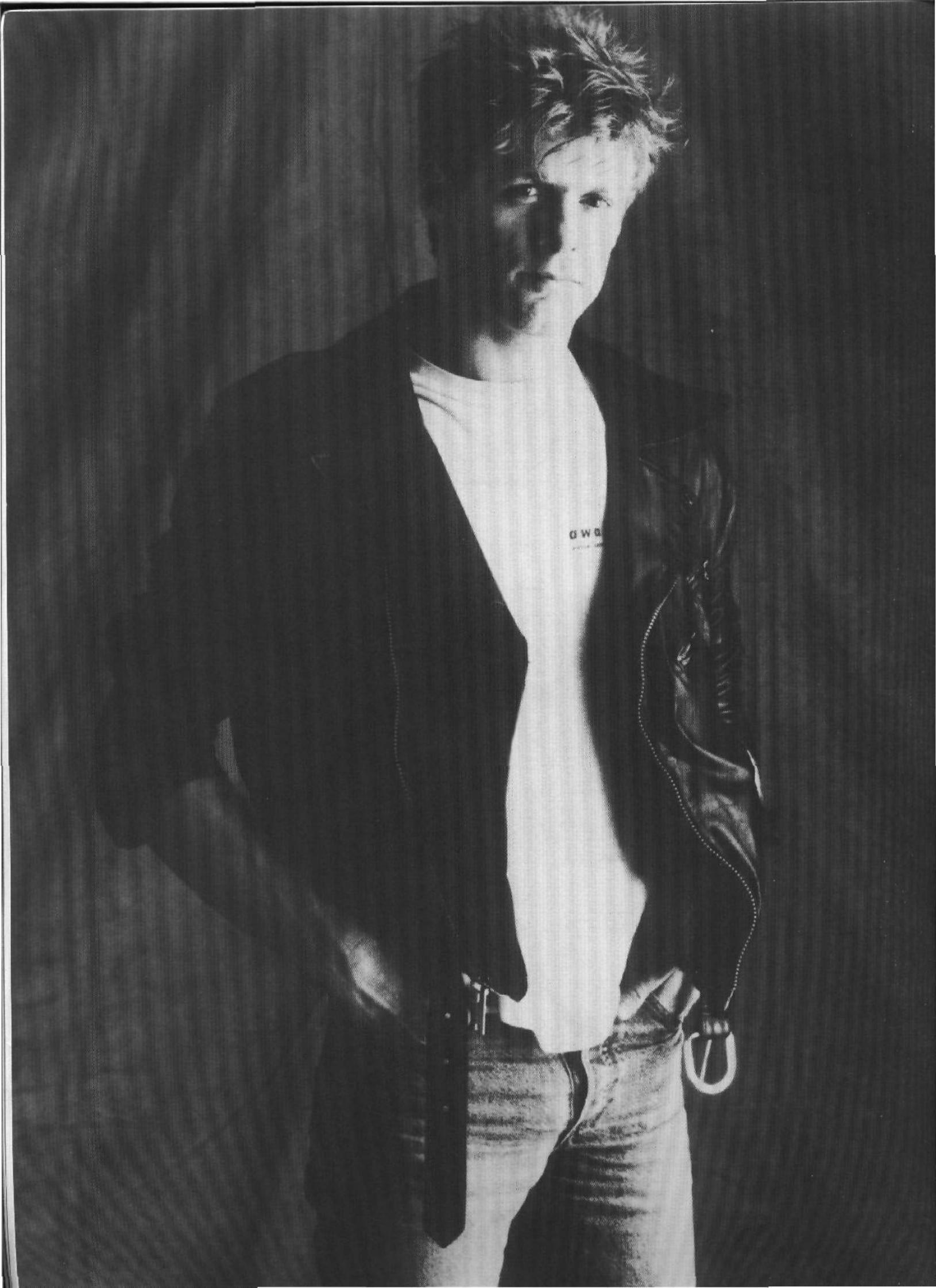
 I'm gon - na let you know. — Oh; ————— *D.S.* 

Coda 









RUN TO YOU

WORDS & MUSIC: BRYAN ADAMS AND JIM VALLANCE

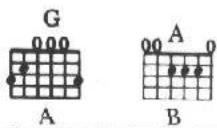
©COPYRIGHT 1984 IRVING MUSIC INC., ADAMS COMMUNICATIONS INC. AND CALYPSO TOONZ.
RONDOR MUSIC (LONDON) LTD., 10A PARSONS GREEN, LONDON SW6.

All Rights Reserved. International Copyright Secured.

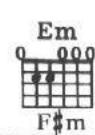
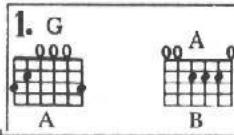
Driving Rock $\text{♩} = 126$

Guitar Capo Em7
2nd Fret: 0 0000

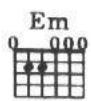
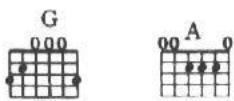
Keyboard: F#m7



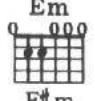
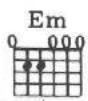
(L.H. 2nd time)



1. She says her



love for me could nev - er die.



But that'd change if she ev - er found out a - bout you and I.

 G D Em F#m G D

A E - A E

Oh, but her love is cold.

 Em G D

F#m A E D

It would-n't hurt her if she did - n't know. 'Cause when it

 Bm7 C#m7

Chorus:

E

gets too much I need to feel your touch. I'm gon-na

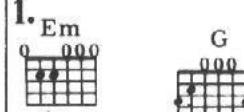
      

 Em G D A Em G D

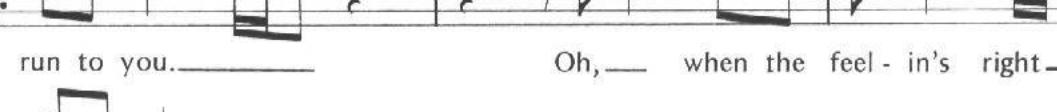
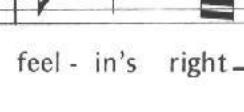
F#m A E B A F#m A E

run to you, I'm gon-na run to you.









'Cause when the feel - in's right — I'm gon - na
 run all night. — I'm gon - na run to you
 stay
 run to you. — Yeah, — gon - na
 run to you. — Oh, — when the feel - in's right — I'm gon - na

D.C.

2.3


 1. Em 
 F#m 
 G 
 D 
 E 
 To next strain

run all night, — I'm gon-na run to you. —
 stay

2. Em 
 F#m 
 G 
 D 
 E 
 Repeat ad lib. and fade

run to you.
 Yeah, — gon-na

E 
 F# 
 D/F# 
 E/G# 
 D 
 E 

1.
 C 
 D 

1.
 D 
 E 

3
 3

2. Bm7

C#m7

Em

F#m

G

A

D.S.

A

B

F#m

A

E

B

Oh, gon-na

Verse 2:

She's got a heart of gold,
 She'd never let me down.
 But you're the one that always turns me on
 And keep me comin' 'round.
 I know her love is true,
 But it's so damn easy makin' love to you.
 I got my mind made up,
 I need to feel your touch.

(To Chorus:)

STRAIGHT FROM THE HEART

WORDS & MUSIC: BRYAN ADAMS AND ERIC KAGNA
©COPYRIGHT 1980 IRVING MUSIC INC. AND ADAMS COMMUNICATIONS INC.
RONDOR MUSIC (LONDON) LTD, 10A PARSONS GREEN, LONDON SW6.
All Rights Reserved. International Copyright Secured.

Rock Ballad $\text{♩} = 84$

c



I could stop dream - ing, but it nev - er ends; as

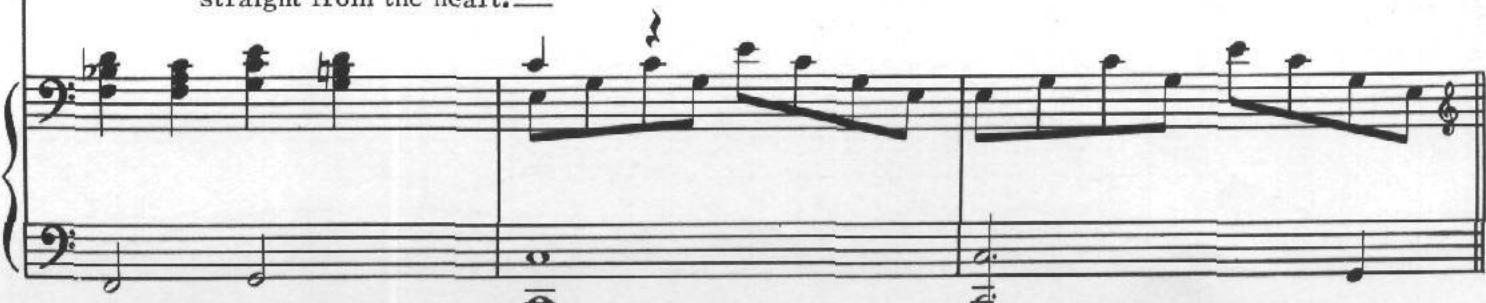


long as you're gone— we may as well pre - tend;— I been dream - in',—



Bb/F F C/G G C

straight from the heart.—



You say it's eas - y, but who's _____ to say _____
I'll see you on the street some oth - er time, _____

mf

Bb/F

F

that we'd be a - ble to keep it this way;— but it's eas - i - er,—
when all the words will just fall out of line;— while we're dream - in'

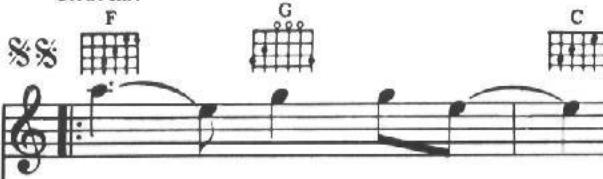
Bb/F F C/G G C

com - in' straight from the heart.— }
straight from the heart.— }

Oh, give it to me

cresc.

Chorus:



straight from the heart.

Tell me we could make an - oth - er start.

f

Piano and vocal parts for the Chorus.



To Coda ♪

You know I'll nev - er go as long as I know

Piano and vocal parts for the Coda.

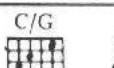


D.S.

— it's com-in' straight from the heart. —

decresc.

Piano and vocal parts for the end of the Coda.



To next strain



— it's com - in' straight from the heart. —

give it to me now; —

Piano and vocal parts for the end of the song.

Dm7



C/E



Fmaj9



Gsus



p

Dm7



C/E



Fmaj9



Gsus



mp

Dm7



C/E



Fmaj9



Gsus

D.S.S. al 3rd & 4th
ending to Coda §§

Coda



— it's com in' straight from the heart.—

dim. e rit.

HEAVEN

WORDS & MUSIC: BRYAN ADAMS AND JIM VALLANCE
©COPYRIGHT 1984 IRVING MUSIC INC., ADAMS COMMUNICATIONS INC. AND CALYPSO TOONZ.
RONDOR MUSIC (LONDON) LTD., 10A PARSONS GREEN, LONDON SW6.
All Rights Reserved. International Copyright Secured.

Slow Rock $\text{♩} = 66$

mp
with pedal

C **Am⁷** **G**

1. Oh, think- in' a - bout all our young-er years; there was
2. Oh, once in your life you will find some-one who will

mp

Dm **Am** **B_b add 2** **Gsus** **G**

on - ly you and me; we were young and wild and free.
turn your world a - round; bring you up when you're feel - ing down..

p



Now noth - ing can take you a - way from me; we've been
Yeah, noth - ing could change what you mean to me. Oh, there's



down that road be - fore, but that's o - ver now; you keep me
lots that I could say; just hold me now, 'cause our



com-in' back for more.. And Ba-by, you're all that I want when you're
love will light the way; ba-baby, you're all that I want when you're



ly - in' here in my arms. I'm find-ing it hard to be - lieve we're in

simile






heav - en. And love is all ___ that I need, and I






found it there ___ in your heart. It is - n't too hard ___ to see ___ we're in

1. 





D.S. 

heav-en.



2. 

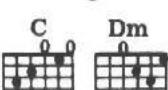

To next strain 

Repeat ad. lib. and fade

heav - en, heav - en. ___



I've been wait -ing for so long for some-thing to ar - rive;



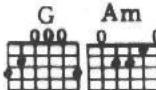
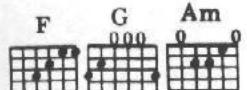
for love to come a-long.

Now our dreams are com-in' true,



through the good times and the bad.

Yeah, I'll be stand - in' there by you.



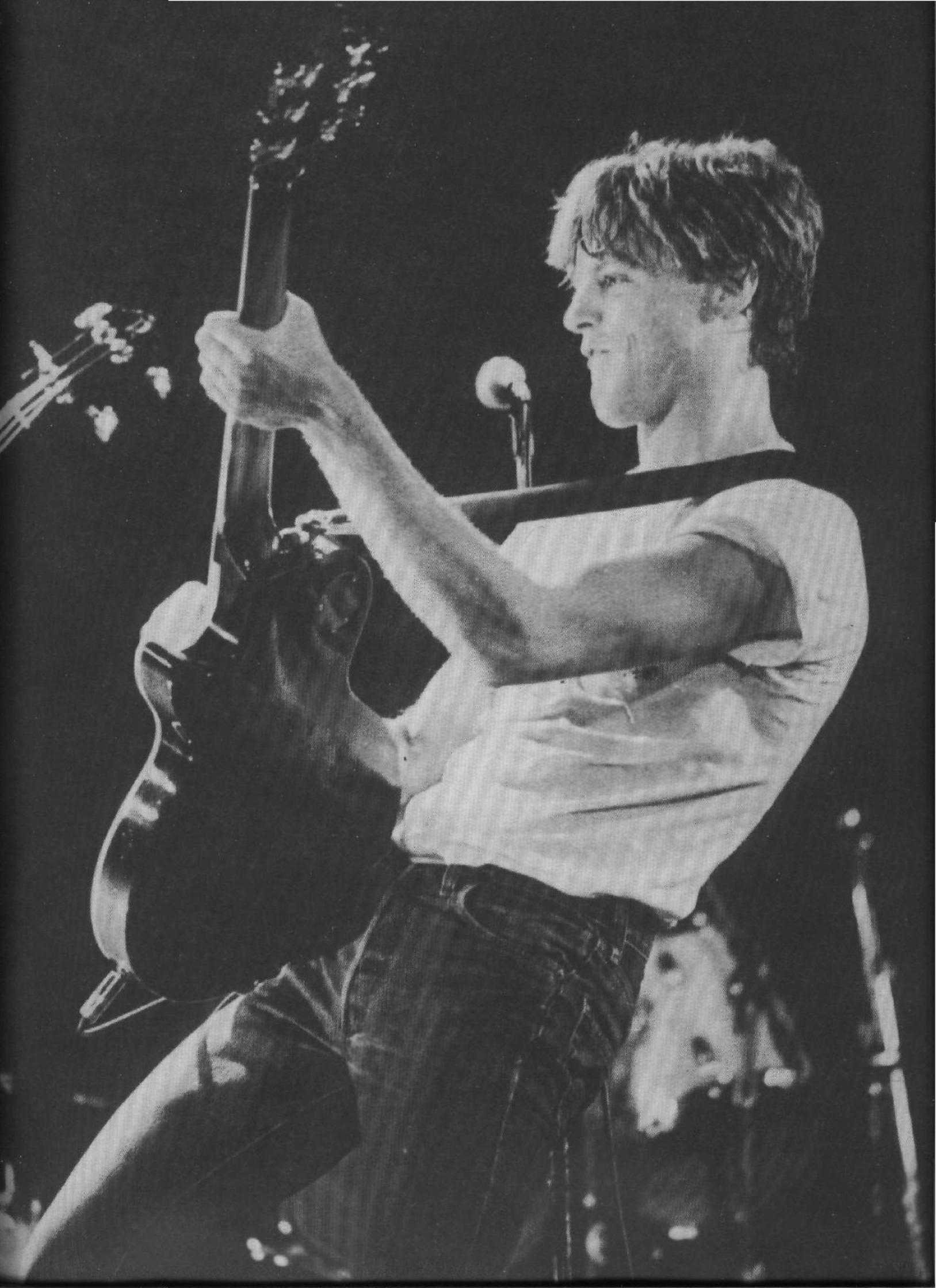
D.S.S.

And

Instrumental solo

-----end solo





SOMEBODY

WORDS & MUSIC: BRYAN ADAMS AND JIM VALLANCE
©COPYRIGHT 1984 IRVING MUSIC INC., ADAMS COMMUNICATIONS INC. AND CALYPSO TOONZ.
RONDOR MUSIC (LONDON) LTD., 10A PARSONS GREEN, LONDON SW6.
All Rights Reserved. International Copyright Secured.

Moderate Rock $\text{J} = 100$

The musical score consists of two staves: a treble clef piano staff and a bass clef piano staff. Above the piano staves are two guitar chord diagrams: F and G. The score is divided into three sections: 1. A section starting with a piano solo (piano part only) followed by a piano and guitar duet. 2. A section starting with a piano solo (piano part only) followed by a piano and guitar duet. 3. A section starting with a piano solo (piano part only) followed by a piano and guitar duet. The score concludes with a piano solo section.

f (3rd time inst. solo ad lib...)

To Coda

dim. . . end solo

*1. I been look - in' for some - one
2. Now who can you turn _____ to*

F  G  F 

 be-tween the fire and the flame. when it's all black and white, We're all look-in' for some - and the win-ners are los -

Em7  Am  1. G/A 

 - thin' to ease the pain. You see it eve-ry night.

Chorus: 2. G  Am  C  D 

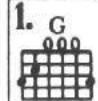
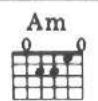
 I need some - bod - y, some-bod-y like

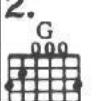
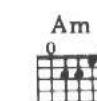
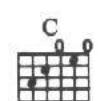
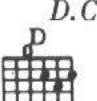
f

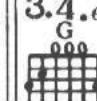
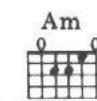
G  Am  C  D  G  Am 

 you. Eve-ry - bod-y needs some - bod - y. I need some - bod -

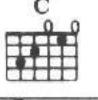
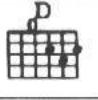

 - y. Hey, what a-bout you? Eve-ry -bod-y needs some -bod - y.

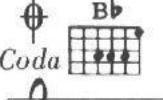
1.     **D.C.**

2.     **D.C. al Coda**

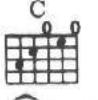
3.4.etc.  

you? We all need some - bod - y. you? { Eve-ry -bod-y needs } some - bod -
 { We all need }

  **Repeat ad lib. and fade**

Coda 

An-oth-er night, an-oth-er les -



Bb/D

son learned; it's the dis - tance that keeps us sane.

But when the si -lence turns to sor -

row, we do it all again, all again. *D.S.*

Verse 3:

When you're out on the front line
 And you're watchin' them fall,
 It doesn't take long to realize
 It ain't worth fightin' for.

Verse 4:

I thought I saw the Madonna
 When you walked in the room.
 Well your eyes were like diamonds,
 And they cut right through,—oh they cut right through.

(To Chorus:)

(EVERYTHING I DO) I DO IT FOR YOU

WORDS & MUSIC: BRYAN ADAMS/R.J. LANGE/M. KAMEN

© 1991 ALAMO MUSIC CORP., AND BADAMS MUSIC (ADMIN BY RONDOR MUSIC (LONDON) LTD.)/OUT OF POCKET PRODUCTIONS LTD.
(ADMIN BY ZOMBA MUSIC PUBLISH LTD.)/MIRACLE CREEK MUSIC AND ZACHARY CREEK MUSIC (ADMIN BY MCA MUSIC LTD.)
All Rights Reserved. International Copyright Secured.

Sheet music for the song (EVERYTHING I DO) I DO IT FOR YOU, featuring four staves of musical notation with lyrics and guitar chords.

Staff 1: Treble clef, C key signature, common time. Chords: C, G/C. Lyric: (1.) Look in - to my eyes ____ you will see ____

Staff 2: Treble clef, F/C key signature, common time. Chords: F/C, Cadd9, C. Lyric: what you mean to ____ me. Search your heart, ____ search your

Staff 3: Treble clef, G/C key signature, common time. Chords: G/C, F/C. Lyric: soul, ____ and when you find me there you'll

Staff 4: Treble clef, C/G key signature, common time. Chords: C/G, G, Dm, C. Lyric: search ____ no more. Don't tell me it's not worth try - in'

Dm

for, you can't tell me it's not worth dy - in'

Dm

for. You know it's true ev - ery-thing I

G

do, I do it for you.

2.

Bb

There's no love like your love and no

Bb

F

oth - er could give more love, there's no - where un - less

G

D

G

you're there all the time, _____ all the way— yeah. _____

F

C

1.

2.

Oh you can't

Dm

G

tell me it's not worth try - in' for, I can't

Dm

G

help _____ it, there's no - thin' I want more. Yeah— I would

C

fight for you, I'd lie for you, walk the

F

wire for you, yeah I'd die for you. You know it's

C/G

true, ev - ery - thing I do, oh,

F

I do it for you.

VERSE 2:

Look into your heart
 You will find there's nothin' there to hide
 Take me as I am, take my life
 I would give it all, I would sacrifice.
 Don't tell me it's not worth fightin' for
 I can't help it, there's nothin' I want more
 You know it's true, everything I do
 I do it for you.

SUMMER OF '69

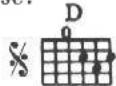
WORDS & MUSIC: BRYAN ADAMS AND JIM VALLANCE
©COPYRIGHT 1984 IRVING MUSIC INC., ADAMS COMMUNICATIONS INC. AND CALYPSO TOONZ.
RONDOR MUSIC (LONDON) LTD., 10A PARSONS GREEN, LONDON SW6.
All Rights Reserved. International Copyright Secured.

Moderately Bright $\text{♩} = 138$

The musical score consists of five staves of music. The top staff is for piano/vocal, featuring a treble clef, a key signature of two sharps, and a time signature of common time. It includes lyrics and chords (D, A) above the staff. The second staff is for piano/vocal, with a dynamic marking 'mp' and a bass clef. The third staff is for piano/vocal. The fourth staff is for piano/vocal. The fifth staff is for piano/vocal. The lyrics are as follows:

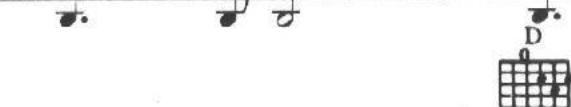
I got my
first real six - string; — bought — it at the five and dime;
played — it 'til my fin - gers — bled; was the sum-mer of

Verse:



six - ty nine. 1. Me — and some guys from school

Music staff: Treble clef, key signature of A major (two sharps). Measures 1-2. Chords: D, D, D.



had a band and we tried real hard. Jim - my quit and

Music staff: Treble clef, key signature of A major (two sharps). Measures 3-4. Chords: A, A, A.



Jo - dy got mar - ried; I should-a known we'd nev - er get far.

Music staff: Treble clef, key signature of A major (two sharps). Measures 5-6. Chords: A, A.



Bm — Oh, when I look back now, — that sum - mer seemed to

Music staff: Treble clef, key signature of A major (two sharps). Measures 7-8. Chords: Bm, A, D.



— that sum - mer seemed to

Music staff: Treble clef, key signature of A major (two sharps). Measures 9-10. Chords: A, A, A.

 last for - ev - er, and if I had the choice, —

 yeah, — I'd al - ways wan - na be there. Those — were the

 best days of my — life.


 To Coda 
 1. 
 2.

Back in the sum - mer of





six - ty nine. —



Man, — we were kill - in' time, — we were



young and rest - less, we need-ed to — un-wind. I guess



noth - in' can last — for - ev - er, for - ev - er, — no!

cresc.

D

A

D

A

D.S. al Coda

Coda

Back in the sum - mer of six - ty nine.

Repeat ad lib. and fade

Back in the sum-mer of

Verse 2:

Ain't no use in complainin' when you got a job to do.
 Spent my evenin's down at the drive-in, and that's when I met you.
 Standin' on your mama's porch, you told me that you'd wait forever.
 Oh, and when you held my hand, I knew that it was now or never.
 Those were the best days of my life.

Verse 3:

And now the times are changin'; look at everything that's come and gone.
 Sometimes when I play that old six-string I think about you; wonder what went wrong.
 Standin' on your mama's porch, you told me it'd last forever.
 Oh, and when you held my hand, I knew that it was now or never.
 Those were the best days of my life.

B R Y A N A D A M S



A COLLECTION OF THE SONGS WHICH HAVE MADE BRYAN ADAMS CANADA'S NO. 1 ROCK STAR.
ALL TITLES ARRANGED FOR PIANO/VOCAL WITH GUITAR BOXES.

ISBN 0-7119-0793-5



9 780711 907935

WISE PUBLICATIONS
UK ISBN 0.7119.0793.5